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ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of SALES of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

ART NEWS' VALUE PROVEN.

A most convincing proof of the superior value of the ART NEWS to art lovers, is afforded by the fact that whereas this journal published, as far back as August 14 last, an excellent appreciation, with illustrations, of the Serbian sculptor, Ivan Mestrovic—whose work at that time had created a sensation in English art circles, and called the attention of its readers to his originality and ability—the monthly art magazines, and notably "Arts and Progress" of Washington, D. C., have apparently only recently awakened to the "arrival" of Mestrovic as "news." The last publication trails along in its November issue, just three months behind time, with an article on the man and his work.

It is impossible, of course, for the monthlies to keep even in any way abreast of the real and important news of the art world, but to be three months behind on such a matter, would seem to indicate a strange lack of news perception. American art lovers are busy people during the crowded art season and want the news quickly and tersely told. For the art news of the world and especially of America, "read the ART NEWS."

CORRESPONDENCE

THOSE EXPOSITION AWARDS.

An Open Letter to Edward W. Redfield.
My dear Redfield:

You will recall that upon your request I agreed to furnish a partial list of "those absent" at the Panama-Pacific International Exposition.

The farther I waded into the affair, the more I regret to find that those in charge, have either let the selfish qualities rule, or else have never heard of the existence of men whose works have stood the test of time before their contemporaries and the public, an achievement which you will admit is worthy of respect and should entitle them to a degree of consideration.

I believe in a matter of this kind, where a national event is in question, the public expects, and has every right to expect that all representative men should be in evidence, whether the individual members of the committee or jury do or do not personally admire their works. And, after all, no man or body of men safe in assuming God-like power by forecasting the end right at the beginning; it may be wiser to leave a few questions for the future to answer. Another thing that complicates the situation is that it is not always easy to decide just where on this present bilious plane of existence, our obligation to the other fellow ends. I am firmly of the opinion that all of these relations are well-hooked and should stay linked together.

I ask, in the name of all that is fair, why should a man of Gardner Symons' unquestioned ability be unrepresented? Why Henry G. Dearth has not even one canvas? Who can question the claim of George Oberteuffer or of Martha Walter? How account for the absence of Elizabeth Sparhawk Jones, Frank Benson and Joseph DeCamp? The latter, it is true, has one canvas, but what one and why is it there? Why, it is his portrait of Duveneck, who requested it to fill out his own exhibit, to complement the grave of his wife, whose figure "dead on the couch" has been dragged from exhibit to exhibit.

Fred Dana Marsh, one of the cleverest of young decorative painters, is given not one inch of the wall. Not a single painting of so great a man as Thomas W. Dewing is to be seen, nor one by Albert Sterner. No notice of Hopkinson Smith, Frederick Ballard Williams, Abbott Thayer, Robert Blum, Henry Ranger, William T. Smedley, Arthur Schneider, Middleton Chambers, Elliot Clark, Frank Swift Chase, Edgar S. Cameron, W. J. Alyward, Charles Basing, Gustave Cimiotti, Howard Giles, Edward Greacen, Frank Green, George Inness, Jr., C. F. Naegle, W. J. Hayes, Gustave Wiegand, Arthur Freedlander, Sarka, Schilling, and others too numerous to mention.

On the other hand, what do we see? A room devoted to twenty-six Redfields, another containing thirty-eight Hassams, a third containing thirty-four Chases; almost a hundred canvases representing three men. Who would not enjoy looking at all of them? But this, as you know, is not my point.

In passing out loaves to a bread line, care is taken and one would expect a spirit at least as lofty to prevail here. Far be it from me to suggest that Redfield, Hassam and Chase should be allowed to exhibit but one canvas each; on the contrary, I have deep regard and sincere admiration for the work of all of them. But I do think that an exhibit, supposed to be open to all, should be so in fact as well as in name.

I can, however, credit Messrs. Redfield, Hassam and Chase with a sense of humor keen enough to see the point when all three exclaim: "This is a great Exhibition!"

Regarding style in selection, I would call attention to the fact that this is a Panama-Pacific Exposition; what other artist beside Jonas Lie has brought out the big, dramatic note of the Panama Canal on canvas? A group of these in the opinion of many, would have fitted well into this scheme, as long as groups were in vogue.

Apropos of Jonas Lie why A. S. Clark instead of Jonas Lie, as the reasons for his representation cannot be artistic ones?

What can be said in the defense of the Winslow Homers selected? They are a lot of old ones, only of his best in the lot, and that fact has been pointed out often by "experts." But Hale and his wife, from Boston, are certainly there with the glass-blowing stunts in large numbers.

What has anyone to say of the arrangement of Sargent's canvases; in a little cornered well—a distressing place and the representation greatly lacking; and again, the Whistler room nailed up with canvases mostly picked up in London for motives we cannot define, and those that were kindly loaned by Mr. Freer, who protested against the entire hanging and arrangement of the American section.

It is not wise to put sense of justice under lock and key, for the verdict of the future must be reckoned with—better that the book be open to all men.

Yours sincerely,

William Jean Beaulieu.

P. S. Have not Louis Betts' past performances been good? Why hand him a piece of malleable iron? W. J. B.
"Barrett Manor"

Arrochar,
Staten Island, N. Y.
December 14th, 1915.

Why Are Pictures Great?

Editor AMERICAN ART NEWS:

Dear Sir:

In a recent issue of the ART NEWS, Mr. S. L. Kingan of Tucson, Arizona, asks: "Why are pictures 'great?'"

He says: "No one can describe a song so as to make you hear it, to feel it. And as no one can tell you why it is that a melody of Chopin is wonderful, so no one can tell you why Corot's or Inness' pictures are wonderful. And then," he says: "Art can never be defined; words cannot tell what it is."

Your correspondent wants two things in one short phrase:—a definition of Art and a lecture on the constitution of the said, explaining why it is capable of being emotionized by Art, and, then, because Heaven itself could not do this impossible thing, he promptly assumes that neither a definition of Art, nor an explanation of why it affects us, is possible!

For an explanation of the why art stirs our senses, feeling and emotions, three entirely different things, let him read "Aesthetics," by Eugène Véron, published in Paris, in 1873.

As for a definition of Art, in the abstract, the simplest and a sound definition is as follows: Art is an expression of human emotion. But that is insufficient. Véron's definition is also sure definition: "We may therefore say that Art is a manifestation of an emotion, translating itself exteriorly, either by a combination of lines, of forms, or of colors, or by a series of gestures, of sound, or of words—subject to certain rhythms."

But this is also insufficient. Why? Because an expression of "an emotion" may result in a work of idiotic art, or art which, while charming enough, is yet trivial art, which, while it may please the artist who made it, may leave others indifferent or even hostile.

Art, to be in the category of great art, must not merely express the emotions of the artist himself, it must also be capable of stirring the emotions of others of mankind.

Therefore, to cover both these functions of an artist, the expression of his own emotion and the stirring of the emotions of his fellowmen—the art world has needed a

sufficient and complete definition of art, ever since Plato and Aristotle began to analyze art.

To supply this ancient need, I succeeded in formulating, after many years of reflection, the following definition: Every human work, made in any language, with the purpose of expressing, or stirring human emotion, is a work of art; and a work of art is great in ratio of its power of stirring the highest emotions of the largest number of cultured people for the longest period of time.

I have not the space to say which are our highest emotions, but a little reflection will reveal this to any capable thinker.

This definition does three things: It defines art, in the abstract; it implies that there are two categories of art: great art and trivial art, and it defines great art.

Quite a number of men consider this definition complete, sufficient and invulnerable and that, with this measuring rod as a guide, any human work may be given its true place and value in the scales of great and trivial art.

Respectfully yours,

F. W. Ruckstuhl.

New York, Dec. 13, 1915.

WILLIAM WALTON, ARTIST.

An Appreciation.

Cradled in the salty sea,
There you slept so peacefully:
Sea-weeds brown entwined your hands,
Sparkling grains of purest sands
Glinted in your silvered hair—
Sea-birds mourned to leave you there.

Did you find this world so sad
With its wars and woes gone mad
That you could not bide the times
Left us for more peaceful climes?
You, so gentle-souled and shy
Did not even say "good-bye."

You who taught me when a child
Guided my small hand and smiled,
At the charcoal's crooked trace,
As I tried to interlace
Leaf and vine (with untrained eye)
'Twas you set my ideals high!

Midst the golds that you loved best
Bide you in the realm of rest;
Bide you in rich bronze and grays,
Bide you in the rainbow rays.
Ah! the canvas spread for you
Will be made of heaven's own blue.

—Mrs. Christene Wood-Bullwinkle in the "Wave."

OBITUARY.

Frederick B. McGuire.

A notable figure in the world of art passed away Dec. 12, with the death in Washington, at the age of 78, of Frederick B. McGuire, trustee and director of the Corcoran Gallery. He followed his father as a trustee of the gallery and finally became director. He was an intimate of the late W. W. Corcoran, the founder. The selection of works for the permanent collections was largely due to him, as was the inauguration of the bi-annual exhibitions of contemporary American oils, at which former Senator Wm. A. Clark offers such munificent prizes. Mr. McGuire took much interest in the careers of the younger native painters, and did much to aid them. He was affiliated with the Nat'l Academy of Design and a member of the Metropolitan Club of Washington. His funeral, the first ever to be held there, took place Monday in the Corcoran Gallery.

E. Wood Perry.

Enoch Wood Perry, long a member of the Nat'l Academy and U. S. Consul at Venice for two years from 1856, died Wed. at the age of 84 in the Presbyterian Hospital. He was born in Boston and went abroad in 1852, studying under Lentz and Couture. In 1860 he returned to the U. S. and had his studio for many years in the old Tenth St. Building. Before or during the Civil War Mr. Perry painted the portraits of Jefferson Davis, John Slidell and Gen. Grant, the last being in the Union League Club. He also on a Western trip did the portraits of Brigham Young and other Mormon leaders. In 1866 he returned to N. Y. and in 1869, on exhibiting "The Weaver," was made an Academician. In 1877 he was elected a member of the American Water Color Society. Among his works are "Counting Spoils," "The Contraband of Peace," "The Garibaldian," "The Lost Art," "The Clock Doctor," "Saturday Afternoon," "Heart's Ease," "The Sower" and "A Helping Hand." Mr. Perry was active in causing the Park Commissioner to set aside land in Central Park for a museum. He was recording secretary of the National Academy of Design from 1871 to 1873 and a member of the Artists Aid Society and the Century Club.

Henry J. Thouron.

Henry J. Thouron, of Phila., a fellow of the Pa. Academy died in Rome, Dec. 13. He was an executive officer of the Institution for several years and was last elected its pres't in 1914. He was instructor in composition in the Academy Schools and

(Continued on Page 7)